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ANCIENT CHINESE BRONZES  
PORCELAINS, POTTERY  
TOMB JADES  
AND  
RARE OLD CHINESE PAINTINGS



AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH  
NEW YORK



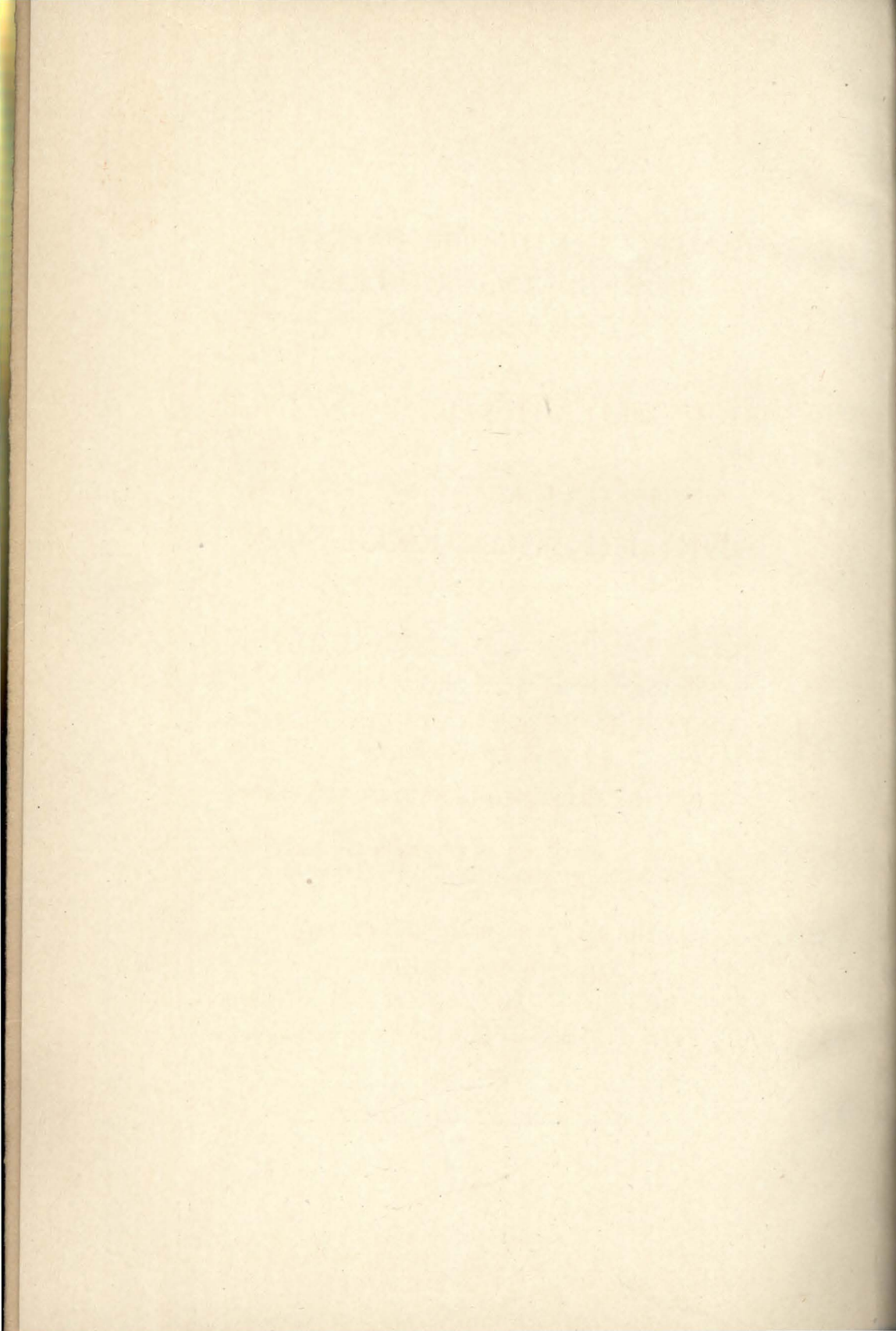
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ILLUSTRATED CATALOGUE  
OF  
ANTIQUE CHINESE BRONZES  
PORCELAINS, POTTERY  
TOMB JADES  
AND  
RARE OLD CHINESE PAINTINGS

BELONGING TO THE WELL-KNOWN CONNOISSEUR

DR. JOHN C. FERGUSON

COUNSELLOR OF THE DEPARTMENT OF STATE, PEKIN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH

ON THE AFTERNOON HEREIN STATED

CATALOGUE WRITTEN BY DR. JOHN C. FERGUSON

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK

1916





THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## PREFACE

During a continuous residence in China of more than twenty-five years, a study of the expression of the inner thoughts of the Chinese people as revealed in their government and in their art products has deeply interested me. Starting with observation and study of porcelains and coins, I continued my investigation through other fields into the more difficult one of paintings and bronzes. In all branches of art, the continuity of artistic motive is strikingly apparent. Porcelains are the best example of this principle. Nearly all of the important shapes are copied from earlier bronze vessels and the decorative designs are reproductions from earlier paintings. The underlying unity of literary and artistic product is also apparent in the constant reproduction of historical subjects and in the use of written characters as an essential part of decoration. It thus happens that the earliest art objects have both an æsthetic and an archæological interest, and that these two characteristics cannot be separated from each other.

The point of view from which I have formed my collection of Chinese art objects combines literary and archæological interest with æsthetic excellence. I have sought to judge Chinese objects by Chinese artistic standards and not solely by the promptings of a European æsthetic taste. This has led me to acquire in bronzes all shapes produced in ancient times, and to place just value upon the artistic beauty of the inscriptions of these bronze vessels. Only by such a method could I hope to appreciate Chinese art objects by the standards of the people who produced them, and to assign to different objects their correct relative importance.



The continuity of artistic motive passes down through the periods of bronzes, jades, paintings, pottery, porcelain and enamel. In these various classes the attempt at artistic expression may be seen to have been founded upon similar conceptions and emotions. The Chinese daily life and national organization center around ceremonial observance, and this fact is reflected in their art products. It serves to differentiate the point of view necessary to an intelligent appreciation of Chinese objects from that in which art is judged only by its capacity to afford personal pleasure.

The specimens which I have gathered are now being sold on account of my return to China. I cannot claim that all of them are the best of their class, but all have been chosen with great care and with an attempt to judge them by correct standards of Chinese art. The period to which each specimen is assigned has been determined with knowledge gained from Chinese authoritative books and from association with noted Chinese collectors.

JOHN C. FERGUSON.

NEWTON, MASS., November, 1915.

### CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.



Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

# CATALOGUE



## LIST OF CHINESE DYNASTIES

HSIA DYNASTY	2205—1766 B.C.
SHANG DYNASTY	1766—1122 B.C.
CHOU DYNASTY	1122— 255 B.C.
TS'IN DYNASTY	255— 206 B.C.
HAN DYNASTY	B.C. 206— 221 A.D.
THREE KINGDOMS	221— 265 A.D.
TSIN DYNASTY	265— 420 A.D.
SIX KINGDOMS	420— 618 A.D.
T'ANG DYNASTY	618— 907 A.D.
FIVE DYNASTIES	907— 960 A.D.
LIAO DYNASTY }	{ 907—1168 A.D.
KIN DYNASTY }	
	{ 1115—1260 A.D.
SUNG DYNASTY	960—1280 A.D.
YÜAN DYNASTY (Mongol)	1280—1368 A.D.
MING DYNASTY	1368—1644 A.D.
CH'ING DYNASTY (Manchu)	1644—1911 A.D.

## AFTERNOON SALE

FRIDAY, APRIL 7, 1916

### AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

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#### IVORY CARVINGS

1—TWO IVORY CARVINGS.

One a netsuke, the other phoenix and blossoming tree.  
Tinted.

2—IVORY BOX

Round box with oval flattened top; the cover with  
etched decoration of figures on a terrace beneath a  
pine tree.

*Diameter, 3 inches.*

3—IVORY BOX

Carved in the style of the conventional chrysanthemum. Yellowish tone.

*Height, 2¼ inches.*

4—TWO ANTIQUE IVORY STATUETTES

Chinese. Two Worthies in flowing robes.

*Height, 4¾ inches.*

5—THREE ANTIQUE CARVED IVORY STATUETTES

Chinese. Chang Kuo with bamboo tubes and rods, and  
two others.

*Height, 5 inches*

6—CARVED IVORY MINIATURE GOURD

A specimen of Chinese intricate carving. Chain and  
gourd carved out of one piece. Fret and other designs.

*Height, 3½ inches.*



7—ANTIQUE CARVED IVORY BRUSH HOLDER

Chinese. Semi-relief carving of figures, rocks and pine trees.

*Height, 3½ inches.*

8—CARVED IVORY TRAY

In the form of a lotus leaf with gold fish, crab and shells in relief. Tinted.

*Length, 7½ inches.*

9—CARVED IVORY BRUSH REST

Carved and undercut. Dignitaries and attendants beneath ancient pine trees. Rocks and mountains in the background. Carved teakwood stand.

*Length, 5½ inches.*

10—CARVED IVORY ORNAMENT

Chinese. Consisting of sphere within a sphere. Elaborately pierced with diaper patterns. The canopy with a seated figure.

*Length, 13 inches.*

11—FOUR IVORY STATUETTES

Chinese. Lacquered, painted and tinted. Four "Jolly Boys." Teakwood stand.

*Height, 4½ inches; width, 6½ inches.*

12—ANTIQUE CARVED IVORY BRUSH HOLDER

Chinese. A section of a tusk, with figures, trees, flowers and mythical animal in low relief.

*Height, 6 inches.*

13—ANTIQUE CARVED IVORY SCREEN

Chinese. The obverse with a Taoist landscape showing figures of the immortals, bridge, "Isle of the Blessed," pavilions and "Hills of Longevity" in the distance. Reverse with poem and seal. Teakwood stand.

*Height on stand, 11 inches; width, 5½ inches.*

14—ANTIQUE CARVED IVORY SCREEN

Chinese. Obverse with low relief carving of immortals, Taoist landscape with figures, ancient pine trees, storks and "Hills of Longevity" in the distance. Reverse with poem and seal. Teakwood stand.

*Height on stand, 11 inches; width, 5½ inches.*

15—ANTIQUE CARVED IVORY STATUETTE

Chinese. One of the Yü Sien or race of immortals.

*Height, 10 inches.*

16—ANTIQUE CARVED IVORY STATUETTE

Chinese. Lan Ts'ai-Ho, with a pomegranate in her left hand and a basket of pomegranates in her right.

*Height, 10½ inches.*

## JADE

Jade has been classed as a precious stone in China from the earliest times of which we have any record. In the classical Book of Poetry—Shih Ching—a beautiful woman is spoken of as a lady of jade. It has not yet been determined how ancient are the earliest specimens which are now in the hands of collectors, but without doubt some of them belong to the Chow Dynasty (B.C. 1122-255). It is probable that further investigation of ancient inscriptions and records will show that some specimens now known will be classified as belonging to the Hsia (B.C. 2205-1766) or Shang (B.C. 1766-1122) Dynasty. These jade objects were used in ceremonial presentations at court, as tokens for entry to the palace and other official residences, and for sending trusted messengers. Some objects were also used in tribal and family religious rites.

The natural beauty of the colors of jade specimens has been added to by atmospheric changes, or more often by changes produced by chemical action of the soil in which they have been buried. Disks, knives, spearheads, arrow-points, were among the earliest forms. Later they were decorated and used as ornaments for the tables of writers and artists.

17—TWO JADE DAGGER PENDANTS—KANG MAO (*Han Dynasty*)

One with white and yellow colorations. The other with whitish coloration.



18—THREE ORNAMENTS OF JADE (*Han Dynasty*)

One, a jade dagger pendant, Kang Mao, with yellowish coloration. Another, a jade girdle pendant, Pei, flat bell-shaped with basketry decoration, of green jade much discolored. The third, a jade button, Ch'i, with dragon decoration on face, and with conventional thunder scroll on reverse. Very rare.

19—THREE JADE ORNAMENTS (*Han Dynasty*)

One, a jade dagger pendant, Kang Mao, with whitish coloration. Another, an ornament for mouth of scabbard, Pêng, with white and red spots, decorated with a hydra over a thunder-scroll diaper. The third, a bit of a bridle, Lêh, of green jade with yellow coloration.

20—TWO JADE ORNAMENTS: PEI (*Han Dynasty*)

One a girdle pendant, green with yellow coloration, with decoration of dragon. Han jade with later decoration. The other, hydra head pendant, of green jade with earth spots.

21—JADE GIRDLE CLASP AND ORNAMENTS: SUI (*Han Dynasty*)

The girdle clasp white, decorated with conventional pattern of clouds and thunder. Han jade with Ch'ien Lung decoration. The other, a tiger, Hu, of green jade with purplish coloration.

22—JADE GIRDLE CLASP AND ORNAMENT (*Han Dynasty*)

The girdle clasp, Sui, white with earth spots, decorated with nipple pattern. Han jade with Ch'ien Lung decoration. The other, a sparrow, Chiu, of drab jade.

23—JADE SEAL: YIN (*Han Dynasty*)

Coiled hydra on back and handle. Green jade, with black discolorations.

*Diameter,  $1\frac{3}{4}$  inches.*

24—JADE GIRDLE PENDANT: HU PEI (*Han Dynasty*)

With two small holes in both upper corners and another larger eye in center, two coiled hydras, with white and black discolorations. Han jade with Sung decorations.

*Length,  $2\frac{1}{2}$  inches.*

25—TWO GRAY AND BROWN JADE ORNAMENTS

One, a jade stone, Shuan Shih (Sung or T'ang Dynasty), covered with a huge mushroom, decorated with hydra; the head is covered by the spreading tail of a falcon. The other, a white girdle pendant fragment, Pei (Han Dynasty).

26—TWO JADE ORNAMENTS: PEI (*Han Dynasty*)

One, a headpiece of girdle pendant, decorated with thunder pattern, perforated at both ends for suspending ornaments. Han jade with Ch'ien Lung decoration. The other, a girdle pendant, dragon shaped with Ch'ien Lung carving.

27—JADE PEI (*Han Dynasty*)

Russet-colored, decorated with two dragons on one side, and on the other one dragon above conventional clouds.

*Length,  $4\frac{1}{4}$  inches.*

28—JADE PEI (*Han Dynasty*)

Two tigers with intertwining tails, russet-colored with creamy white spots. Han jade with Ch'ien Lung carving.

*Length,  $7\frac{1}{2}$  inches.*



29—JADE HEAD ORNAMENT: KUAN (*Han Dynasty*)

Used by early Emperors. White with brown colorations. A very rare specimen. Carved stand.

*Height,  $1\frac{1}{4}$  inches; width,  $2\frac{1}{2}$  inches.*

30—JADE CHISEL: WEI OR KUEI (*Chou Dynasty*)

Green and brown with three eyelets.

*Length,  $4\frac{3}{4}$  inches.*

31—JADE GIRDLE PENDANT: PEI.

White with yellow and black discolorations. Crouching tiger on an oval K'ueh, symbol of parting and death and eventual reunion, worn by women and buried with them. Teakwood stand.

*Length,  $3\frac{3}{4}$  inches.*

32—JADE RECUMBENT HORSE: MA.

Green jade, with yellow coloration. Sung decoration.

*Length, 3 inches.*

33—JADE MAN, BARBARIAN: MAN-JEN (*Han Dynasty*)

White jade with inky black spots. Han jade with Sung carving.

*Height,  $3\frac{3}{4}$  inches.*

34—JADE ORNAMENT: SAN YANG (*Ch'ien Lung*)

Pale green jade, two recumbent goats with a kid between them. Teakwood stand.

*Length, 4 inches.*

35—TWO JADE TUBES: TSUNG (*Han Dynasty*)

One with yellowish colorations. The other of coarse jade with white and earth colorations.

*Respective diameters,  $1\frac{7}{8}$  inches and  $3\frac{3}{4}$  inches.*



36—TWO JADE TUBES: TSUNG (*Han Dynasty*)

Greenish white jade with yellowish brown colorations.

*Diameters,  $2\frac{1}{4}$  inches.*

37—JADE TUBE: TSUNG (*Han Dynasty*)

Resembling a large bracelet with brown coloration.

*Diameter,  $2\frac{7}{8}$  inches.*

38—JADE TUBE AND DISK (*Han Dynasty*)

A large disk, Pi, green with yellow and purple spots.  
The tube, Tsung, with yellowish coloration.

*Respective diameters,  $2\frac{1}{4}$  and 3 inches.*

39—COARSE JADE TUBE: TSUNG (*Han Dynasty*)

With white and purplish colorations.

*Diameter,  $4\frac{1}{4}$  inches.*

40—JADE TUBE: TSUNG (*Han Dynasty*)

With brown and yellow coloration.

*Diameter,  $3\frac{1}{4}$  inches.*

41—JADE TUBE: TSUNG (*Han Dynasty*)

With green, purple and brown colorations.

*Diameter,  $2\frac{1}{4}$  inches.*

42—COARSE JADE TUBE: TSUNG (*Han Dynasty*)

With green, purple and earth colorations.

*Diameter,  $2\frac{1}{2}$  inches.*

43—JADE DISK: PI (*Han Dynasty*)

With purple and brownish spots. (Chipped.) Teak-wood stand.

*Diameter,  $4\frac{1}{2}$  inches.*

44—JADE TUBE: TSUNG (*Han Dynasty*)

With yellow and brown colorations.

*Diameter, 2 inches.*

45—LARGE JADE DISK: PI (*Han Dynasty*)

Green jade with yellow, purple and brown spots, the edge irregular. Teakwood stand.

*Diameter, 5¼ inches.*

46—JADE TUBE: TSUNG (*Han Dynasty*)

Light and dark colorations.

*Diameter, 2¾ inches.*

47—JADE TUBE: TSUNG (*Han Dynasty*)

Green with earth coloration. Commonly called axle-nave.

*Height, 5½ inches; diameter, 2¼ inches.*

48—JADE DISK: PI (*Han Dynasty*)

With green and dark brown spots. Teakwood stand.

*Diameter, 5½ inches.*

49—JADE DOUBLE FLOWER HOLDER: HUA CHIA

Hexagonal shape, joined by the body of a quadruped at the top and by that of a tiger at the bottom. The two heads are seen at the front and the two bodies at the back. In the mouth of the quadruped is a ring, from which hang two streamers. Each holder is decorated with conventional cloud and thunder patterns.

*Height, 3¾ inches.*

50—JADE TUBE: TSUNG (*Han Dynasty*)

With yellow and earth colorations.

*Height, 4¼ inches; diameter, 3 inches.*

, 51—TWO JADE TABLETS: KUEI (*Chen Kuei*)

One, small with gray and brown spots. The other large, with brownish coloration.

*Respective lengths, 8 inches and 9¼ inches.*





52—JADE PITCHER: HUA CHIA (*Han Dynasty*)

Variegated colors, chiefly of greenish tints. A hydra peers over the back edge of the pitcher. Its upper left foot rests on the breast of a falcon, which has buried its bill in the shoulder of the beast. A wide band of conventional cloud scroll surrounds the body of the pitcher and narrow scrolls on rim and base. Han decoration. Teakwood stand.

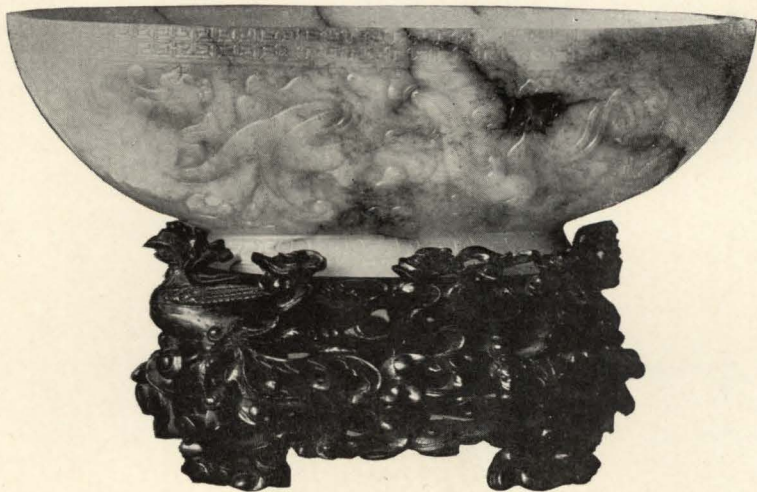
*Height, 4½ inches.*

53—JADE PITCHER: HUA CHIA (*Ch'ien Lung*)

One tiger of hydra form looks over the edge of the rim, watching another tiger which is just lifting its head to the edge. A third tiger is disporting itself on the other side of the pitcher; two front feet and the curving tail forming the base. The fangs of the monster make the decoration of the body of the vase, with two rows of conventional cloud and thunder scroll. Teakwood stand.

*Height, 5¼ inches.*





54—JADE BOWL: HSI (*Han Dynasty*)

Ovoid shape, white, with a large russet spot on the side which is carved as the head of a hydra. A pair of hydras carved on either side of the bowl, and a fifth is climbing toward the edge. The lines of the decoration are very bold. A conventional scroll band surrounds the outer rim, and another the base. Han jade with Sung decoration. Teakwood stand.

*Height,  $2\frac{3}{4}$  inches; length,  $7\frac{3}{4}$  inches.*

55—JADE TABLET: KUEI (*Han Dynasty*)

White jade much discolored, used in worship of the stars, and especially for the North Star. The triangular top represents the male principle of nature and the square bottom, the female. The decoration is conventional thunder pattern above and waves below. Teakwood stand.

*Height,  $10\frac{1}{2}$  inches; width,  $2\frac{1}{2}$  inches.*

56—LARGE JADE DISK: 'PI (*Han Dynasty*)

Green with whitish spots.

*Diameter, 7 inches.*



57—JADE TUBE: TSUNG (*Han Dynasty*)

Commonly called axle-nave, used in the worship of the earth; green and yellowish brown.

*Height,  $6\frac{3}{4}$  inches.*

58—JADE DISK: PI (*Han Dynasty*)

With greenish spots.

*Diameter,  $5\frac{3}{4}$  inches.*

59—TWO JADE DISKS: HYAN (*Han Dynasty*)

With yellow and green colorations.

*Diameters,  $4\frac{1}{2}$  inches.*

60—JADE TABLET: KUEI

With two eyelets. Green jade with yellow spots.

*Length,  $8\frac{3}{4}$  inches; width,  $3\frac{1}{4}$  inches.*

61—JADE PENDANT: LUNG

Green jade with earth spots. Dragon-shaped with fish tail. Han jade with Han decoration.

*Diameter,  $6\frac{1}{4}$  inches.*

62—JADE TABLET: KUEI—CALLED CHEN KUEI (*Chow Dynasty*)

Green jade with yellow spots, symbol of power.

*Length,  $9\frac{3}{4}$  inches; width, 4 inches.*

63—TWO LARGE JADE DISKS: PI (*Han Dynasty*)

One, green jade with white and yellow colorations. The other green jade with brown and purple colorations.

*Respective diameters,  $9\frac{1}{2}$  inches.*

64—JADE DISK: PI (*Han Dynasty*)

Green with spots of white.

*Diameter,  $6\frac{3}{4}$  inches.*

65—JADE CHISEL AND WRITING IMPLEMENT

The former, Kuei, drab jade with one eyelet and linear coloration. The other green jade, Hu, for writing; used by Emperor of Chow Dynasty.

*Respective lengths,  $12\frac{1}{4}$  inches and  $10\frac{3}{4}$  inches.*





66—FLAT JADE BELL: PIEN CHUNG (*Han Dynasty*)

Upper and lower bands decorated with monsters' heads (t'ao t'ieh). Both sides of the bell have similar decorations. The handle is perforated so that the bell may be suspended. On either side of the handle is the head of a tiger. Ch'ien Lung decoration of Han jade. Carved teakwood stand and support.

*Height, 8½ inches.*



67—LARGE JADE DISK: PI

Richly carved, perhaps used in astronomical calculations. Early jade with early carving. Teakwood stand.

*Diameter,  $8\frac{3}{4}$  inches.*

68—LARGE JADE DISK: PI (*Han Dynasty*)

Green with kingfisher blue and green spots.

*Diameter,  $9\frac{1}{2}$  inches.*

## PORCELAIN

### 69—LANDSCAPE PLATE (*Ch'ien Lung*)

The scene is the shore of the West Lake, Hang Chow, famous in Chinese history and folklore. Landscape painting is one of the great divisions of Chinese pictorial art. It is known to have existed in China as early as the fourth century. The style of painting on this small plate is that of Chao Ch'ien-li, and was copied by the distinguished artist, Wang Hui, who lived at the same time this plate was produced. Seal mark of the period.

*Diameter, 4 inches.*



### 70—ROOSTER CUP (*Ch'ien Lung*)

A rare specimen, highly prized in China. The decoration is a rooster being fed out of hand, and standing near an artificial rock from which grow peonies. On the obverse side of the cup is an autograph poem written by the Emperor Ch'ien-lung. Seal mark of the period.

*Height, 2¼ inches.*



71—SMALL SQUARE VASE (*Yung-cheng*)

An unusual specimen of glaze made to resemble the color and appearance of wood varnish. This varnish, which was formerly unknown as an article of export from China, is now shipped abroad in large quantities and is used in making fine varnishes. This vase is an example of the attempts made by Yung-cheng potters to produce curious effects with glaze.

*Height, 4 inches.*

72—ONE PAIR OF FIVE-COLORED CUPS (*Ch'ien Lung*)

With decoration of fish and water plants in colored enamels.

*Diameter, 3½ inches.*

73—IRON-RUST SMALL GALLIPOT (*Ch'ien Lung*)

"The iron-rust is a dark, lustrous brown glaze, strewn with metallic specks, due to excess of iron, and in the best examples clouded with passages of deep red."—HOBSON.

*Height, 3¾ inches.*

74—ONE PAIR OF BLUE AND WHITE BOTTLE-SHAPED VASES (*Yung-cheng*)

This pair of vases reproduce the pale blue of the Ch'eng Hua period. The decoration is of peonies in a panel cut off by a formal scroll pattern. The potters of the Yung-cheng period were most successful in their imitation of the blue and whites of the Ming Dynasty.

*Height, 4 inches.*

75—FLOWERED BOWL: FEN-TS'AI (*Ch'ien Lung*)

Brilliant white biscuit, decorated with floral branches and fungus sprays. On the inside two bats in coral red.

*Diameter, 4½ inches.*

76—MEDALLION BOWL (*Ch'ien Lung*)

Brilliant imperial yellow ground with rich decoration of chrysanthemum branches and flowers, in which are four circular medallions in white reserve. Decorated with chrysanthemum, prunus blossoms, iris, lotus and tree peonies in brilliantly enameled colors. Interior with five bats in coral red. Seal mark of the period.

*Diameter, 4½ inches.*

77—MILLE-FLEURS BOWL (*Ch'ien Lung*)

Thick clusters of flowers in *famille rose* enamels placed so closely together that the whole surface is covered. It resembles a large bouquet made up of all varieties of flowers, and yet in the confusion each flower is painted so as to be easily recognized. (Slightly imperfect.) Seal mark of the period.

*Diameter, 4 inches.*

78—TEA-DUST BOTTLE-SHAPED VASE (*Ch'ien Lung*)

"The tea-dust glaze has a scum of dull tea-green specks over an ochreous brown or bronze green glaze, applied either to the biscuit or over an ordinary white-glazed porcelain. It seems to have been a specialty of the Ch'ien-lung period, though there are known specimens with the Yung-cheng mark."—HOBSON. The tea-dust is a second glaze applied by blowing or flecking it over a first glaze.

*Height, 5 inches.*

79—SAPPHIRE BLUE BOTTLE-SHAPED VASE (*Yung-cheng*)

The vase is known by the Chinese as *pao shih lan*, "precious stone blue." It is in the list of the new glazes used during the reign of the Emperor Yung-cheng. It has a faint crackle, and according to Hobson "is apparently a glaze of the *demi grand feu*." (Repaired at the lip.)

*Height, 5¾ inches.*



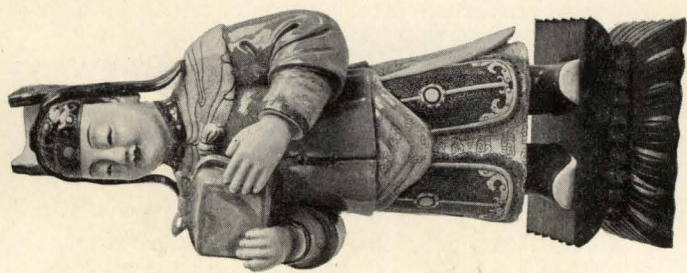


- 80—PEACHBLOOM WRITER'S WATER HOLDER (*K'ang-hsi*)  
Semi-globular, with broad bottom, perfect in surface. Fine, hard biscuit, covered with a very brilliant peach-bloom glaze. In color it comprehends several tones of this highly prized glaze. Mark in brilliant blue under the white glaze of the foot.

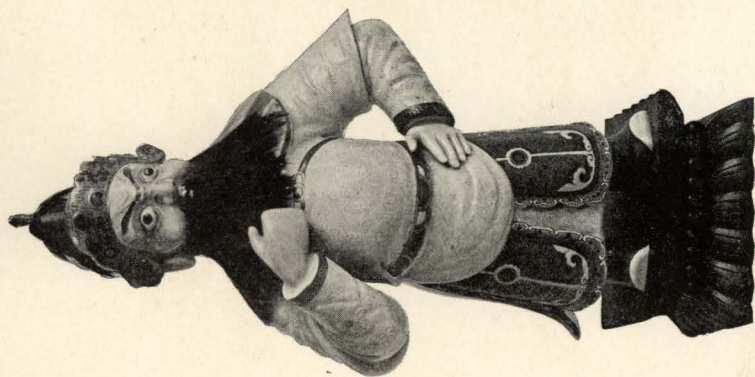
*Diameter, 4½ inches.*

- 81—PEACOCK GREEN SMALL VASE (*Ch'ien Lung*)  
Ovoid with spreading lip. Stone ware with thick glaze.

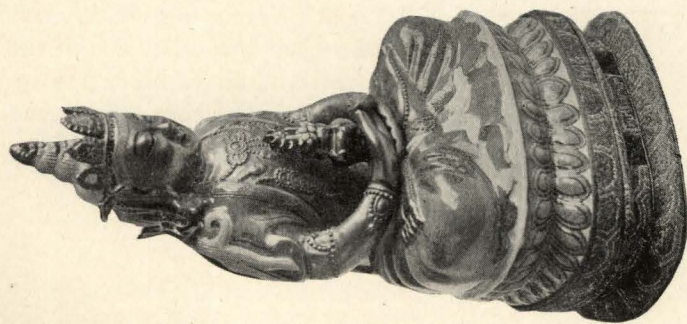
*Height, 5½ inches.*



No. 89



No. 88



No. 87



87—FIGURE OF KUAN-YIN (*Ch'ien Lung*)

Seated figure of the Goddess on a lotus throne. Draperies, headdress, face, arms and hands brilliantly enameled and gilded.

*Height, 5½ inches.*

(*Illustrated*)

88—FIGURE OF CHOU TS'ANG (*Ch'ien Lung*)

Brilliant enameled coloring. This is a statuette of Chou Ts'ang, the faithful attendant of Kuan Yü, the famous warrior, at the close of the Han Dynasty. The long, flowing beard adds to the dignity of the figure.

*Height, 8½ inches.*

(*Illustrated*)

89—FIGURE OF KUAN P'ING (*Ch'ien Lung*)

Brilliant enameled coloring. Kuan P'ing, the son of Kuan Yü, is always associated with Chou Ts'ang as one of the squires of the famous warrior, Kuan Yü. He is gentle of demeanor and youthful in appearance.

*Height, 8 inches.*

(*Illustrated*)

90—SQUARE JAR (*Yung-cheng*)

Celadon glaze with crackle simulating broken ice. The decoration is the *pa kua*, or eight trigrams formed by the permutations of broken and unbroken lines. The short neck corresponds with the base. Seal mark of the period.

*Height, 10 inches.*

91—DECORATED PLATE (*Kang-hsi*)

White ground with a decoration of flowering chrysanthemums, grasses, rocks, insects and birds in various brilliantly colored enamels. Teakwood stand.

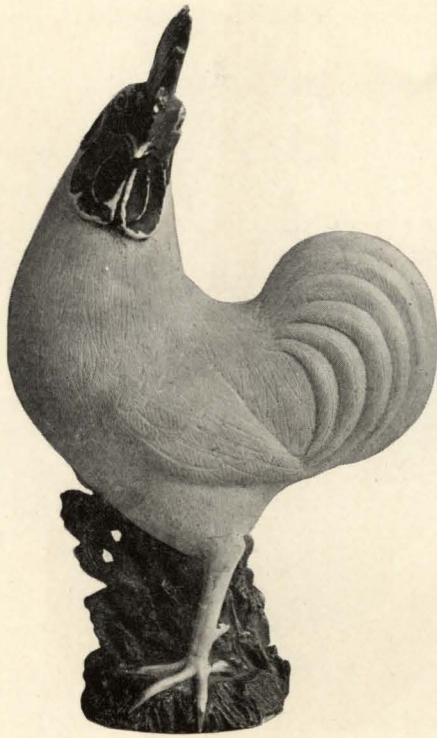
*Diameter, 10¾ inches.*



92—UNIQUE IMPERIAL VASE (*Ch'ien Lung*)

Bottle-shaped, with the body gracefully drawn into a short, slender neck, which recurves into a spreading lip, and two handles attached to the center of the neck, the latter decorated with lotus scrolls in mottled blue. The upper part of the body is movable. It has a yellow ground, and is decorated with flower scrolls and three protruding rams' heads. The interior of the neck is covered with a delicate green glaze. A unique specimen of the potter's art. Slightly damaged at the lip and repaired.

*Height, 11 inches.*

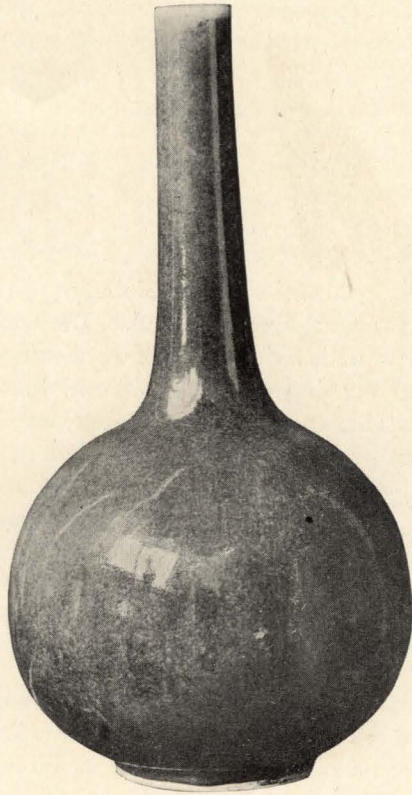


93—ROOSTER ON A ROCK (*K'ang-hsi*)

A white rooster standing upon a dark-colored rock. The modeling is an excellent example of the best work of Chinese ceramic art. The head is crested with red, the eyes, beak and tail show clear contours. The feathers are engraved in outline and the whole appearance is full of life. (Beak chipped.)

*Height, 16 inches.*





94—VASE: LANG-YAO (*K'ang-hsi*)

An unusually fine example of rich *sang-de-bœuf* glaze, which covers the entire vase with a wealth of ox-blood red, deep in tone, darkening toward the base. The rim and interior of the neck, as well as the bottom of the vase, have a cream-white glaze crackled in pale brown. On one side of the body is a splash of brilliant cream-white glaze. From the collection of a Manchu Prince.

*Height, 16¼ inches.*

95—FLAMBÉ JAR (*Yung-cheng*)

A beautiful specimen of slaty-purple color, which has been produced by the misfiring of a monochrome in the *grand feu*. This capricious coloring is the result of chance action of the fire upon the copper-oxide in the glaze.

*Height, 8¼ inches.*

96—BLACK BOTTLE-SHAPED VASE (*K'ang-hsi*)

Unusually graceful shape. Globular, with broad base and long neck; black ground. Decorated in green and yellow with flying phoenix surrounded with fledglings and floating clouds, fashioned like the buds of flowers. This vase has been broken, but all the pieces have been preserved and the vase has been mended in its original shape and covered with modern glaze, through which the original enamel can be clearly seen.

*Height, 18 inches.*

97—LARGE PLATE: LUNG CH'UAN (*Kang-hsi*)

A good specimen of celadon, with an underglaze decoration of peonies—the fu-luei flower. It is a beautiful pale olive or sea-green color, which has been made by the transparency of the biscuit through the thin glaze. Such ware as this has been frequently ascribed to the Wan-li period of the Ming Dynasty, but there is little doubt now that it belongs correctly to the reign of the Emperor K'ang-hsi.

*Diameter, 17½ inches.*

98—LARGE PLATE: LUNG CH'UAN (*K'ang-hsi*)

A good specimen of celadon, similar to the preceding but without decoration.

*Diameter, 18 inches.*



## ENAMEL

Canton enamels are known by the Chinese as foreign porcelains—Yang-tz'u. Many specimens were painted after models brought from Western countries by early traders and missionaries. This industry was also fostered by the Emperors K'ang-hsi, Yung-cheng and Ch'ien-lung in the Imperial factories in Peking, where they had the assistance of Joseph Castiglione, an Italian priest, who trained the two brothers Chang. Many pieces produced for the palace were small, but of delicate, refined workmanship. Those produced in Canton were larger and more highly decorated.

99—CANTON ENAMEL RECTANGULAR TABLET (*Ch'ien Lung*)

Western design of peonies and kingfisher in brilliantly enameled colorings.

*Height, 7½ inches; width, 5 inches.*

100—CANTON ENAMEL RECTANGULAR TABLET (*Ch'ien Lung*)

Western design of a lady seated before a loom. Nude children, vases and curtain in brilliantly enameled colorings.

*Height, 5 inches; width, 7½ inches.*

101—CANTON ENAMEL RECTANGULAR TABLET

Framed and decorated with three figures beneath a pine tree in brilliantly enameled colorings, showing Western influence.

*Height, 7 inches; width, 4 inches.*

102—CANTON ENAMEL SAUCER-SHAPED PLATE (*Yung-cheng*)

Center decoration of peonies and two pheasants on a rock, the border with a diaper pattern and three panels in white reserve, decorated with flowers and insects, all in brilliant enamel coloring.

*Diameter, 12 inches.*

## POTTERY

103—TWO FRAGMENTS OF CHUN WARE (*Sung Dynasty*)

Celadon glaze with splashes of red.

104—YÜAN DYNASTY BOWL

Small, with inner and outer surface glazed. Foot unglazed.

*Diameter,  $3\frac{1}{4}$  inches.*

105—SMALL BOWL (*Yuan Dynasty*)

Heavy sky blue glaze.

*Diameter,  $3\frac{1}{2}$  inches.*

106—SHALLOW BOWL (*Yuan Dynasty*)

Sky blue glaze with purple spots. (Repaired with a piece of the same material.)

*Diameter,  $4\frac{1}{4}$  inches.*

107—INCENSE BURNER (*Sung Dynasty*)

A small tripod of the Lung Ch'uan ware—celadon. The thick crackled glaze has a very rich effect.

*Height,  $2\frac{1}{2}$  inches.*

108—SMALL TING YAO PLATE (*Sung Dynasty*)

An unusually fine specimen of Northern Ting ware, the biscuit very white. The shape is that of the Laitang flower.

*Diameter,  $3\frac{3}{4}$  inches.*

109—SEAL COLOR BOX: NORTHERN TING YAO (*Sung Dynasty*)

This small box has a beautiful flower pattern incised on its body and cover. It was used to contain vermilion coloring mixed with oil and absorbed in silk waste. Seals made of jade and other stones or metal ware were impressed upon the mass before being used upon paper or silk.

*Diameter,  $2\frac{1}{2}$  inches.*



110—SIX SMALL PLATES (*Yuan Dynasty*)

Various gradations of celadon.

*Average diameter,  $4\frac{1}{2}$  inches.*

111—SMALL BOWL (*Yuan Dynasty*)

Crackled like Ko ware. An unusually fine sky-blue glaze.

*Diameter,  $4\frac{1}{4}$  inches.*

112—FRAGMENT OF A PLATE (*Yuan Dynasty*)

This is part of a larger plate, broken and ground down to this size. Fine coloring; rimmed with metal.

*Diameter,  $5\frac{3}{4}$  inches.*

113—INCENSE BURNER (*Yuan Dynasty*)

A tripod of shapely form, with characteristic spots of reddish, purple and light blue.

*Height,  $2\frac{3}{4}$  inches.*

114—SMALL BOWL (*Yuan Dynasty*)

Thick gray blue glaze, with an unglazed spot in the center.

*Diameter,  $4\frac{1}{4}$  inches.*

115—TING YAO PLATE (*Sung Dynasty*)

An example of Southern Ting ware, made while the reigning house of Sung was located at Hang-chow. The biscuit and glaze are somewhat different from those of the Northern Ting. This plate has "trickling tears" on the under side.

*Diameter,  $6\frac{1}{2}$  inches.*

116—DEEP PLATE, TING YAO (*Sung Dynasty*)

A plate with floral design and crackled glaze. The brownish shade is due to over-firing, leaving a few creamy patches to show the usual color of this Tu Ting ware.

*Diameter,  $6\frac{1}{2}$  inches.*

117—COARSE TING YAO PLATE (*Sung Dynasty*)

A flower and leaf are incised within a circular band. This is an example of Southern Ting ware.

*Diameter,  $6\frac{3}{4}$  inches.*

118—TEN TU TING SMALL PLATES (*Sung Dynasty*)

A collection of plates of similar size and pattern made in yellow-white Ting porcelain. Such a collection can only be secured by years of careful selection. Tall carved teakwood stands.

*Diameter,  $4\frac{3}{4}$  inches.*

119—TWO PLATES (*Sung Dynasty*)

One is of Chun ware with a beautiful crackle and spots of red resembling the celebrated Ko ware. The whole surface of the plate has a pinkish appearance. The other is a specimen of brilliantly glazed Kuan ware which was among the most highly prized products of the Sung period.

*Diameters,  $7\frac{1}{4}$  inches.*

120—PAIR OF SHALLOW PLATES (*Ming Dynasty*)

Decoration similar to early Ru yao.

*Diameter,  $7\frac{1}{4}$  inches.*

121—TWO BOWLS (*Yuan Dynasty*)

Thick celadon glaze.

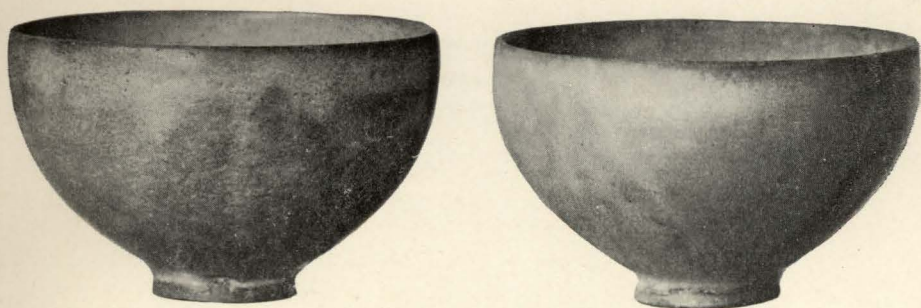
*Diameters,  $5\frac{3}{4}$  inches.*

122—BLACK TEA BOWL: TING (*Sung Dynasty*)

The biscuit from which this bowl is made has a clear, musical ring. The bowl is shallow and broad, the body flaring immediately from a low foot. It is coated with a glaze of rich black, interspersed with brownish tints. The glaze is made very thick so as to retain the best flavor of tea. The brownish-black lines are said to resemble the fur marks of a hare.

*Diameter, 7 inches.*





123—PAIR OF BOWLS: LUNG CH'UAN (*Yuan Dynasty*)

Both inside and out the glaze has taken on strange coloring. The tapering shape of the bowls is unusual.

*Diameter, 6 inches.*

124—PLATE (*Sung Dynasty*)

Plate of Tu Ting ware, with floral decoration. Rimmed with copper.

*Diameter, 8 inches.*

125—PLATE (*Sung Dynasty*)

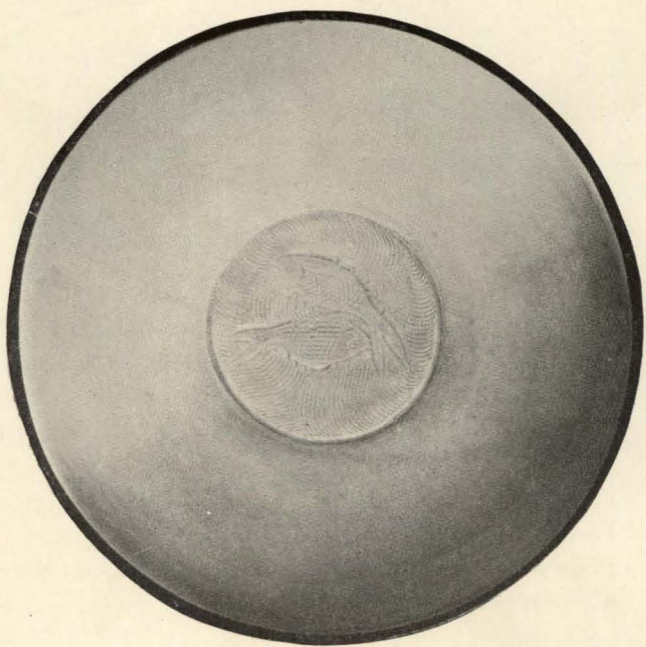
Tu Ting ware, with floral decoration. The crackle and darkish spots of this plate make it a rare specimen. Rimmed with copper.

*Diameter, 8 inches.*

126—PLATE (*Sung Dynasty*)

A very fine specimen of white Northern Ting ware. It has a dragon incised in the center and the design is boldly drawn. On the back are seen "trickling tears" which are as highly prized by Chinese collectors as the colored spots in the Chün ware. Rimmed with copper.

*Diameter, 8 inches.*



127—BOWL: NORTHERN TING YAO (*Sung Dynasty*)

This bowl has a pattern of two fish incised on the inside. On the outside are darkish lines, which resemble trickling tears, or tear drops. This characteristic is highly prized by Chinese collectors. Rimmed with copper.

*Diameter, 8 inches.*

128—SHALLOW CHUAN PLATE (*Yuan Dynasty*)

Thick glaze. A good example of Lung Ch'uan ware.

*Diameter, 7¼ inches.*





129—BOWL: NORTHERN TING YAO (*Sung Dynasty*)

A beautiful pattern of flowers is incised on the inside of this bowl. On the outside may be seen the lines of trickling tears. Rimmed with metal.

*Diameter, 8¼ inches.*

130—JAR: LUNG CH'UAN (*Yuan Dynasty*)

With thick cracked glaze. Pale green, with two handles.

*Height, 5 inches.*

131—WHITE JAR (*Sung Dynasty*)

This is probably a specimen of Kuang tung ware although there are some qualities which would seem to indicate that it was produced in some other place. The mouth of the jar is shaped like the bulb of a chrysanthemum.

*Height, 3½ inches.*

132—BOWL WITH FLARING SIDES (*Yuan Dynasty*)

Coated with a thick celadon glaze.

*Diameter, 7½ inches.*

133—GLOBULAR JAR (*Sung Dynasty*)

Flattened, ribbed body with short neck and five grotesque head feet. Gray clay, coated with olive green glaze.

*Height, 5½ inches.*

134—TRIPOD INCENSE BURNER (*Yuan Dynasty*)

Coated with a coarse glaze. Two side handles, and floral decoration in relief.

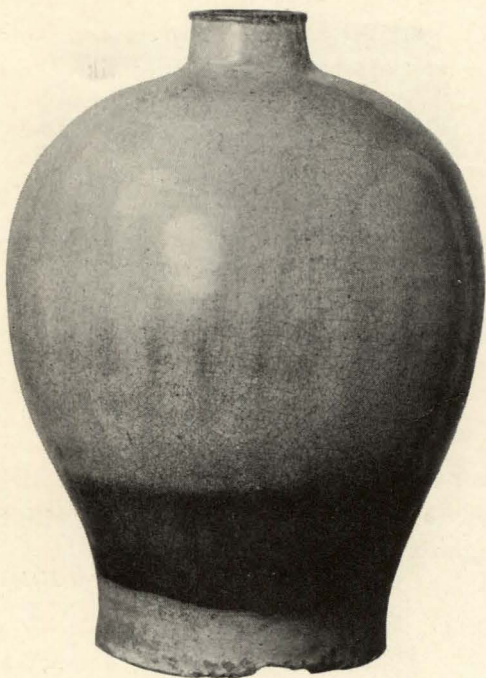
*Height, 6½ inches.*

135—URN: LUNG CH'UAN (*Sung Dynasty*)

This celadon glaze is very beautiful, having a soft, smooth, translucent texture and quiet tints. The color of this urn, which has two small handles, is the dull green of melon rind. Celadon ware has always been highly prized by the Chinese and Japanese as the perfection of refinement in coloring.

*Height, 5½ inches.*





136—SMALL-MOUTHED WINE JAR (*Yuan Dynasty*)

A splendid specimen. The attractive coloring of the upper part of the jar is surpassed by the variegated colors near the foot where the glaze congealed.

*Height, 10 inches.*

137—RECTANGULAR FLOWER DISH: KUAN YAO (*Ming Dynasty*)

Gray glaze with brown-flecked rim about lower part. The foot pierced in two places and unglazed, as is the interior.

*Length, 10½ inches; width, 3¼ inches.*



138—GLOBULAR BOWL (*Yuan Dynasty*)

Shapely in form, delicate in color, and with thick, brilliant glaze.

*Height, 6 inches.*

139—BOTTLE-SHAPED VASE (*Ming Dynasty*)

With two handles, flattened spherical body, tubular neck and spreading lip. Coated with cream-white glaze.

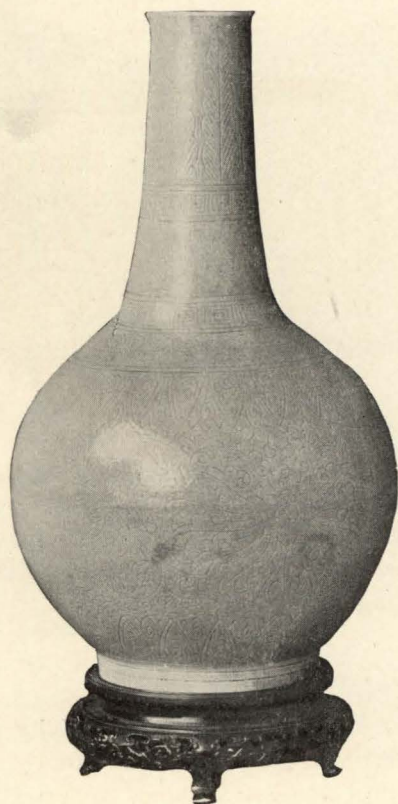
*Height, 8½ inches.*

140—BOTTLE-SHAPED VASE (*Ming Dynasty*)

Pear-shaped body with lobed mouth and a tiger and dragon modeled in low relief about the neck. Coated with cream-white glaze over which is a brown crackle.

*Height, 13½ inches.*





141—VASE: TU TING (*Sung Dynasty*)

The thick, creamy glaze of the Ting ware was frequently compared by the Chinese to congealed fat, or mutton fat. The decoration of peonies incised in the biscuit displays the strength and originality of Sung Dynasty workmanship.

*Height, 15 $\frac{3}{4}$  inches.*

142—JAR: TU TING (*Yuan Dynasty*)

Thick glaze, which has been broken away near the base, exposing the biscuit.



143—PILLOW: TING YAO (*Sung Dynasty*)

The fine molding of this pillow is displayed not only in its perfect shape, but in the tiger-head at the end. Such pillows were said to be "efficacious in keeping the eyes clear and preserving the sight so that in old age fine writing can be read."

*Length, 11½ inches; height, 6 inches.*

144—MORTUARY VESSEL

Well with bucket. Red clay, partially coated with a green glaze and gray incrustations.

*Height, 7 inches.*

145—COOKING RANGE

Reddish clay, coated with a green glaze.

*Length, 8 inches; width, 7 inches.*

146—TRIPOD INCENSE BURNER WITH COVER

Olive-green glaze. Cover with low relief decoration of mythical lions, dragons and pheasants.

*Height, 7½ inches; diameter, 8 inches.*

147—COOKING RANGE

Slate-colored clay, the top with various symbols in relief.

*Length, 10 inches; width, 8 inches.*



148—CYLINDRICAL JAR

With tripod support. Cover with relief ornamentation of mountain design. About the body, low relief ornamentation of tigers and phoenix, rudimentary ring handles. Olive-green glaze. (Repaired.)

*Height, 6 inches; diameter, 8 inches.*

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149—BUDDHISTIC IMAGE

Stone figure with glazed back on which is the incised date, third year of Wu Ting. This image was made for the Pao Teh Temple. A rare object, as it was most unusual to put glaze on stone.

*Height, 7½ inches.*

150—FUKIEN SOAPSTONE IMAGE

Standing Buddha on carved lotus throne. Background of lotus, scroll and fire emblems in low relief.

*Height, 8½ inches.*

151—FUKIEN SOAPSTONE IMAGE, GILDED

Buddhistic figure standing on lotus throne, lotus background in low relief. Tinted red.

*Height, 8¾ inches.*

FRAMED FRAGMENTS OF CHUN WARE

152—VASE-SHAPED FRAGMENT OF CHUN WARE (*Sung Dynasty*)

Lustrous blue glaze, with splash of red and purple. Carved frame of teakwood.

*Height, 10 inches; width, 6½ inches.*

153—FAN-SHAPED FRAGMENT OF CHUN WARE (*Sung Dynasty*)

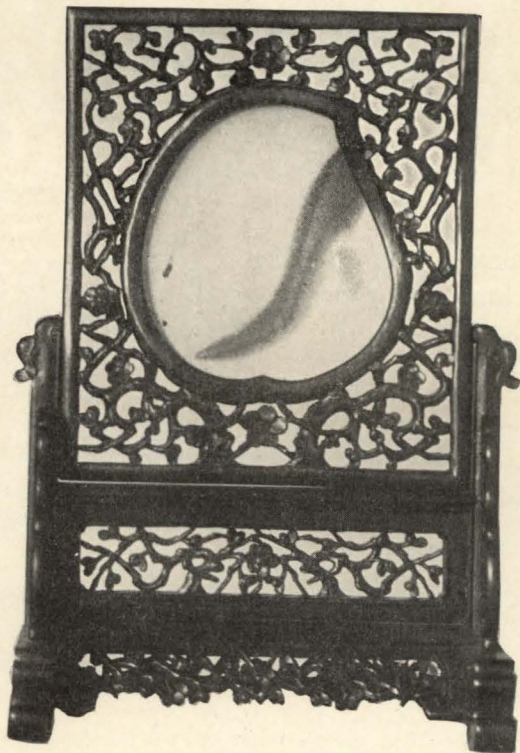
Sky-blue with splashes of red, green and purple. Carved frame of teakwood.

*Height, 10 inches; width, 8 inches.*

154—TWO FRAGMENTS OF CHUN WARE (*Sung Dynasty*)

One vase-shaped, the other oval. Sky-blue glaze, with splashes of red, green and purple. Carved frame of teakwood.

*Heights, 12 inches and  $7\frac{1}{2}$  inches.*

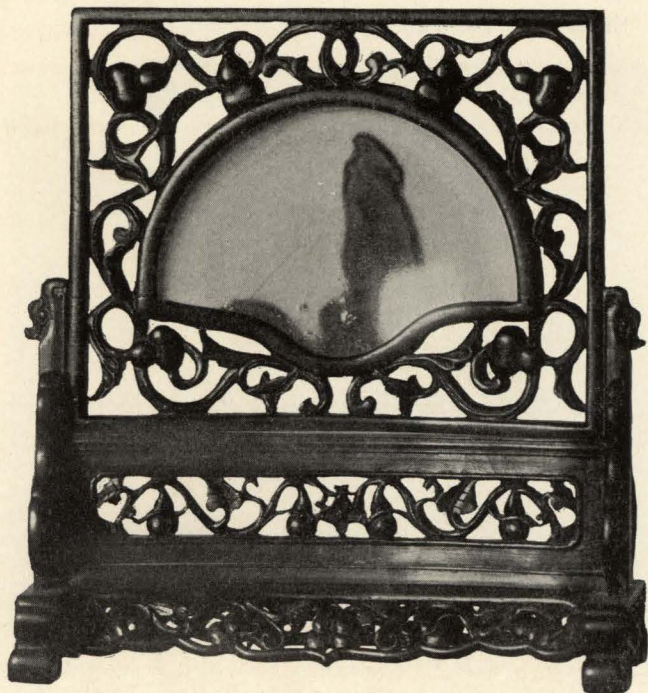


155—PEACH-SHAPED FRAGMENT OF CHUN WARE (*Sung Dynasty*)

Sky-blue glaze, with tapering leaf-shaped splash of red and purple. Carved frame of teakwood.

*Height,  $11\frac{3}{4}$  inches; width, 8 inches.*





156—FAN-SHAPED FRAGMENT OF CHUN WARE (*Sung Dynasty*)

Celadon glaze, with splash of *sang-de-bœuf*. Carved frame of teakwood.

*Height, 10½ inches; width, 9½ inches.*

157—TWELVE FRAGMENTS OF CHUN WARE (*Sung Dynasty*)

Various sizes and shapes. Variegated glazes with brilliant splashes of red, brown, green and purple. In two frames of teakwood.

*Height, 11 inches; width, 16 inches.*

158—TWELVE FRAGMENTS OF CHUN WARE (*Sung Dynasty*)

Similar to the preceding.

159—TWELVE FRAGMENTS OF CHUN WARE (*Sung Dynasty*)

Similar to the preceding.

(*Illustrated*)

## BRONZE

Bronze vessels form the earliest attempt of the Chinese to express artistic conceptions. They are of great importance in the later development of art products as having been the original shapes copied in later materials, such as pottery and porcelain clay. The inscriptions on bronzes are the earliest records of the ideographs from which the written language of China and Japan has developed. These inscriptions, cast into the surface of bronze vessels by means of wax matrices, were part of the artistic motive. They attempted to express ideas not only accurately, but artistically.

Bronze vessels were used on ceremonial occasions in the family, tribe and nation. Offerings of wine and food were presented in these vessels to ancestors and guardian spirits. The possession of the sacrificial bronze vessels of a principality denoted overlordship. The Great Yu (B.C. 2205-2197), Emperor of the Hsia Dynasty, is said to have cast nine tripods from bronze brought from each of the nine divisions of his Empire, and these were considered as symbols of his imperial sway.

The composition of the bronze used in these vessels varies from 90 per cent copper in the dark russet-brown specimens to 60 per cent copper in the dull-gray specimens which the Chinese describe as of mercurial—Shui-yin—color. The difference in the amount of alloy and in the quality of the soil in which they were buried accounts for the great variety in the color of the patina which covers the vessels.

160—SMALL BRONZE LAMP (*Tang Dynasty*)

Saucer-shaped with side handle. On tall foot.

*Height, 2½ inches.*

161—PAIR OF BRONZE PAPER WEIGHTS (*Tang Dynasty*)

Seated tigers, engraved and showing traces of gilding.

*Height, 3 inches.*



162—SMALL BRONZE VASE AND CYLINDRICAL BOX

The former, T'ang Dynasty, with netted design and showing traces of gilding. The latter with green patina.

*Respective heights,  $3\frac{1}{4}$  inches and  $3\frac{1}{2}$  inches.*

163—TWO BRONZE AXLE-ENDS: KANG TOU (*Han Dynasty*)

The former is richly decorated with thunder-scroll—*lui wen*—pattern. The latter is plain. Such beautiful axle-ends were probably only used on Imperial chariots. See "An Examination of Chinese Bronzes" in the Smithsonian Report, 1914.

*Respective heights,  $2\frac{1}{4}$  inches and 3 inches.*

164—TWO BRONZE DAGGERS (*Han Dynasty*)

With brown and greenish incrustations.

*Length,  $7\frac{1}{2}$  inches.*

165—BRONZE DAGGER (*Chow Dynasty*)

Showing green incrustations.

*Length,  $8\frac{1}{2}$  inches.*

166—BRONZE MUSICAL RATTLE: WU LAO (*Chow Dynasty*)

This was used in ceremonial dancing. It has a loose tongue which rattles when the instrument is shaken. See "An Examination of Chinese Bronzes" in the Smithsonian Report, 1914.

*Height, 6 inches.*

167—BRONZE CUP: CHIH (*Chow Dynasty*)

Red and green patina. The neck has a narrow band of thunder-scroll—*lui wen*. A covering of enamel has combined with the patina of the vessel to produce a brilliant black glaze, known to the Chinese as He-ch'i-ku. Vessels with this patina are especially prized.

*Height,  $4\frac{1}{2}$  inches.*





No. 168



No. 170



No. 169

168—INCENSE BURNER: HSIANG LU (*T'ang Dynasty*)

Antique green patina. With saucer-shaped base and pierced conical top with loose ring.

*Height, 4½ inches.*

169—INCENSE BURNER: HSIANG LU (*T'ang Dynasty*)

Green patina. With saucer-shaped base and the cover of pierced design.

*Height, 4 inches.*

170—INCENSE BURNER: HSIANG LU (*Han Dynasty*)

Green patina. A graceful vessel with perforated cover and broad saucer for catching the overflow of incense ashes.

*Height, 6½ inches.*

171—SMALL BRONZE BELL: TO (*Han Dynasty*)

This has an inscription of "I Niu Yang," meaning that it was used during the sacrifice of oxen—*Niu*, and sheep—*Yang*. On carved wood stand.

*Height, 4½ inches.*

172—BRONZE MINIATURE JAR

With incised spearhead and other decorations. Green patina. On three feet.

*Height, 2¾ inches.*

173—BRONZE GIRDLE BUCKLE (*Chow Dynasty*)

Inlaid with gold and silver. Antique green patina.

*Length, 7½ inches.*

174—BRONZE STEELYARD WEIGHT (*Tsin Dynasty*)

With lateral ridges, showing incrustations. Special stand.

*Height, 2½ inches.*

175—SMALL BRONZE BELL: TO (*Han Dynasty*)

This has an inscription of "I Niu Yang," meaning that it was used during the sacrifice of oxen—*Niu*, and sheep—*Yang*. Wooden stand.

*Height, 4½ inches.*

176—BRONZE SPEAR HANDLE: CHANG TOU (*Han Dynasty*)

Plain.

*Length, 8½ inches.*

177—BRONZE SPEAR HANDLE: CHANG TOU (*Chow Dynasty*)

Richly decorated contemporaneous inscription on inner side of top. Supported on wooden stand. See "An Examination of Chinese Bronzes" in the Smithsonian Report, 1914.

*Length, 8½ inches.*

178—BRONZE PAN: TOU (*Han Dynasty*)

Cash pattern on bottom. Inscription on handle. Formerly owned by Yuan Yuan, the distinguished archaeologist.

*Diameter, 5¾ inches.*

179—BRONZE PAN: TOU (*Five Dynasties*)

Decorated with pair of fish. With inscription on handle.

*Length, 5¾ inches.*



180—BRONZE WINE VESSEL: CHOU (*Chow Dynasty*)

Green patina, with incrustations. A small oval bowl with large ring handles.

*Height,  $2\frac{1}{4}$  inches; length,  $5\frac{1}{4}$  inches.*

181—BRONZE WINE CUP: FU HSIN CHIH (*Shang Dynasty*)

Green patina. A cup of early date with decoration of three raised bands at the narrowest part of the cup. A contemporaneous inscription of two characters, Fu Hsin, indicates the original ownership of this cup, Chih.

*Height, 6 inches.*

182—BRONZE HANGING BELL: TO (*Han Dynasty*)

Antique green patina. With rich decoration and a long handle, in which is a small ring to suspend the bell. The inscription is not decipherable. Wood stand.

*Height,  $7\frac{1}{2}$  inches.*

183—BRONZE LIBATION CUP: CHIOH (*Chow Dynasty*)

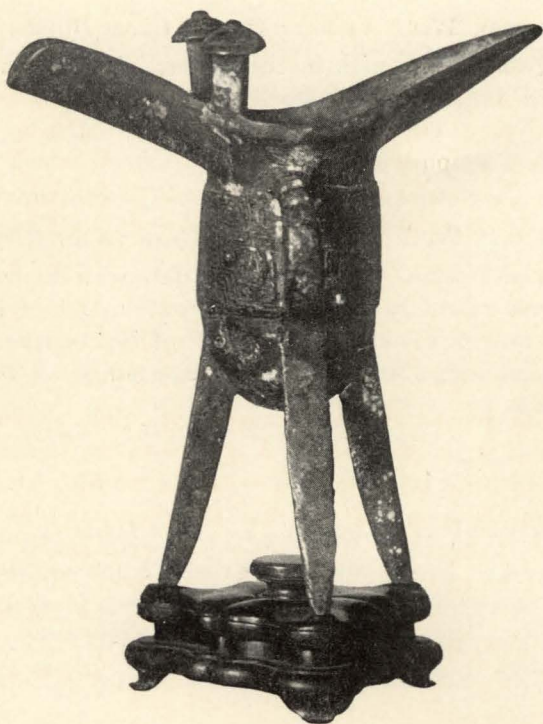
Antique green patina. The decoration of the body is thunder scroll—*lui wen*. An animal-head surmounts the handle at the side. Above are two square-shaped lugs with tops, intended for suspension of the cup while pouring out wine. One of the three feet is slightly damaged. Carved wood stand.

*Height, 9 inches.*

184—BRONZE CANDLESTICK: TENG (*Han Dynasty*)

With gray and green incrustations. This small pricket candlestick has a top larger than the base. It has no decoration or inscription. See "An Examination of Chinese Bronzes" in the Smithsonian Report, 1914.

*Height,  $6\frac{1}{2}$  inches; diameter,  $6\frac{3}{4}$  inches.*



185—BRONZE LIBATION CUP: CHIOH (*Chow Dynasty*)

Red and malachite green incrustations. The body is decorated with thunder scroll—*lui wen*. The handle has animal-head decoration. Two protruding lugs are intended for suspending the vessel while wine is poured from it on either side through different shaped lips. (Both of the projecting lips have been repaired.)

*Height, 8 inches.*

186—BRONZE IMAGE: TSAO HSIANG

Buddha with two attendants. Dated 14th year of the Emperor K'ae Huang (594 A.D.).

*Height, 12 inches.*



187—BRONZE SACRIFICIAL VESSEL: CHUNG CHI KO (*Chow Dynasty*)

The decoration of this vessel is, with perpendicular ribs and plain circular bands, divided into three sections. A contemporaneous inscription on the inside of the rim shows that this vessel, Ko, was presented to Chung Chi. Described in the Ch'i Ku Shih, VIII p. 1.

*Height, 4¼ inches.*

188—BRONZE EWER: HU HSING I (*Han Dynasty*)

With green and gray incrustations. The shape of this vessel is like the body of a tiger with the tail curled so as to form a handle, and with the mouth distended to form the spout. It has only three legs, and the body is not decorated. The ancient inscription is covered with incrustation. On a wooden stand. See "An Examination of Chinese Bronzes" in the Smithsonian Report, 1914.

*Height, 3½ inches.*

189—BRONZE GRAIN VESSEL: LIEN (*Han Dynasty*)

Reddish bronze with green incrustations. Supported on three slender feet, the circular body of this vessel is without decoration. Ring handles are attached to protruding animal-heads just under the thickened rim.

*Height, 9 inches.*

190—BRONZE LAVER: PO (*Han Dynasty*)

This vessel has only the decoration of a narrow band around the center and another near the rim, between which are two protruding animal-heads to which are attached ring handles. It probably had a cover which is now missing. Supported on wooden stand.

*Height, 6 inches; diameter, 8½ inches.*

191—BRONZE BEAKER-SHAPED VASE: SHUH KU (*Chow Dynasty*)

Green and red patina, with rich decoration; the center of this graceful vase is divided into four sections by lateral raised band. An unusually beautiful patina covers the inner and outer surface of the mouth. See "An Examination of Chinese Bronzes" in the Smithsonian Report, 1914.

*Height, 11¼ inches.*

192—BRONZE LAVER: PO (*Han Dynasty*)

With green incrustations. A narrow band of thunder pattern—*lui wen*—surrounds the body of this vessel. Above this band are two ring handles. The mouth spreads outward. Like vessels of this class, it is very light in weight.

*Height, 5 inches; diameter, 6¼ inches.*

193—BRONZE GRAIN MEASURE: LIANG (*Han Dynasty*)

Green incrustations. Between the thickened rim and thickened base, a semicircular handle and square socket are attached. The socket is intended for the insertion of a wooden handle to be used in tipping the vessel. On the bottom, in rilievo, are the two characters Jih Li, meaning "daily prosperity."

*Height, 3½ inches; diameter, 8 inches.*

194—BRONZE SACRIFICIAL VESSEL: KO (*Han Dynasty*)

Reddish bronze, with greenish incrustations. The large bulging legs of this vessel distinguish vessels of this class from tripods. The two upright handles are very unusual in vessels of the Ko class, but are always found on tripods. The body has a heavy incrustation of rough patina on account of burial in damp, coarse soil.

*Height, 5¾ inches.*



195—BRONZE VESSEL: TING (*Han Dynasty*)

With gray and green incrustations. Tripod support but not ornamented. It has two ring handles at the side, which do not extend above the rim of the vessel, as is usual in tripods. The flattened cover has three rings which serve as feet when it is inverted. The three long, slender legs combine with a flattened body and cover to give a peculiar shape to this vessel.

*Height, 5 inches; diameter, 6½ inches.*

196—BRONZE RANGE (*Han Dynasty*)

With green and earthy incrustations, the body in form of an animal, intended for mortuary use. Complete with necessary utensils. Wood stand. See "An Examination of Chinese Bronzes" in the Smithsonian Report for 1914.

*Height, 5½ inches; length, 8½ inches.*

197—BRONZE VESSEL: TING (*Han Dynasty*)

With antique green patina. Tripod support, with up-turned handles. This is sometimes referred to as a Fu and not as a Ting, on account of the globular shape of the body when the cover is attached. The decoration of the body and cover is of the cloud scroll—*yun wen*—pattern. The long handles, short legs, thick body and protruding lipped top combine in forming a very graceful shape.

*Height, 7½ inches; diameter, 8 inches.*

198—BRONZE WINE VESSEL (*Chow Dynasty*)

Malachite green patina. The decoration is distinguished by grace and strength. The pattern of the band below the rim, and also of that around the base of the vessel, is *lui wen*—thunder scroll. The body and the lower part of the handles have no decoration, the upper part of the handle being in the form of an animal-head. On carved wooden stand.

*Height, 5¼ inches; diameter, 7 inches.*



199—BRONZE WINE VESSEL: HSIANG TSUN (*Han Dynasty*)

Green patina. The spout is shaped like the head and proboscis of an elephant and the handle decorated with a simple pattern. The vessel was used for pouring wine into libation cups on an altar during sacrificial ceremonies. Such vessels had no covers.

*Height, 12 inches.*

200—BRONZE WINE POT: YU (*Han Dynasty*)

Antique green patina and incrustations. A carved handle is attached to the body of the vessel by three rings of a chain. A small, narrow band surrounds the top of the cover, to which are attached three rings used as feet when the cover is inverted. The vessel is supported by three carved feet. Inside the cover and on the base of the vessel are inscriptions, which are undecipherable on account of being covered with patina. Elaborate stand.

*Height, 7¼ inches; diameter, 5½ inches.*



201—BRONZE WINE VESSEL: FU TING (*Chow Dynasty*)

Reddish brown patina. The decoration of the bands at the top and base of this vessel are in thunder scroll—*lui wen*—pattern, while the body of the vessel is plain. The handles terminate in animal-heads. The inscription was cast contemporaneously with the vessel and means that this vessel was intended to be used by Fu Ting. On carved wood stand.

*Height, 6½ inches; diameter, 8 inches.*

202—BRONZE WINE VESSEL: I HU (*Han Dynasty*)

The body tapers into a graceful neck, which widens into an outspreading mouth. Graceful in shape, without decoration, but with a beautiful green patina.

*Height, 12½ inches.*

203—BRONZE WINE VESSEL (*Chow Dynasty*)

Reddish bronze with malachite green incrustations. The plain body is encircled by a raised circular line, above which is a band decorated in thunder scroll—*lui wen*—pattern, with animal heads at the center on both sides. A similar band, but narrower, surrounds the center of the base. The handles have animal-head decoration. No inscription. On carved wood stand.

*Height, 6½ inches; diameter, 9 inches.*

204—BRONZE SACRIFICIAL PLATTER: FU (*Chow Dynasty*)

With antique green incrustations. A platter with two handles and four spreading feet. The decoration on the under side is thunder scroll—*lui wen*—and the inscription on the inside of the bottom of the vessel is covered with incrustation and patina. See "An Examination of Chinese Bronzes" in the Smithsonian Report for 1914, plate VIII.

*Length, 11½ inches; width, 9¾ inches.*

205—BRONZE WINE VESSEL: HU (*Han Dynasty*)

Jar-shaped of yellowish bronze, with green and red patina and decorated with three plain bands. Ring handles are attached through a protruding decoration in the form of an animal-head. No inscription. On a wooden stand.

*Height, 12 inches.*

206—BRONZE WINE VESSEL: TUN (*Chow Dynasty*)

With three feet, an unusual pattern. Plain ribs surround the center of the vessel and about the top and base are bands of conventional design. The handles at the side are massive. The tops of the legs and handles are animal heads. Probably it originally had a cover, but this is now missing.

*Height, 7 inches; diameter, 9 inches.*

207—BRONZE WINE POT: YU (*Han Dynasty*)

Green patina, with decorations of a netted design to imitate knotted cord on the body, while the top and base are plain. A handle is attached to the top of the vessel by three sections of a chain. The cover is attached to one of chains by two links, so that when the vessel was inverted to pour out heated wine the cover would not fall to the ground.

*Height, 11½ inches.*

208—BRONZE WINE VESSEL: LEI (*Chow Dynasty*)

Green patina. This is of unusual shape. The body is decorated with a conventional *p'an k'uei*, or coiled pin-niped pattern. There is also a conventional band around the base of the vessel, but between this band and the body decoration and between the body decoration and the rim there are plain unornamented spaces. Three square holes in the base indicate that they were left for the purpose of attaching some means of carrying the vessel. On wooden stand.

*Height, 7 inches; diameter, 10 inches.*





209—BRONZE WINE VESSEL: TUN (*Chow Dynasty*)

Reddish brown and green patina. A wide band of cloud pattern surrounds the top of this vessel. Near the rim and out from the band spring the graceful handles which are decorated and surmounted by animal-heads. The tripod supports are also richly carved with t'ao t'ieh, ogre pattern, and a wooden cover has been provided for it, which latter is decorated as the original cover probably was. On wooden stand.

*Height, 7 inches; diameter, 10 inches.*

210—BRONZE VESSEL: TING (*Chow Dynasty*)

With green patina and earthy incrustations. Tripod support, with narrow band of *p'an k'uei*, or coiled pinniped pattern, just under the rim. The body of the vessel is without decoration. Wooden cover with jade handle.

*Height, 10 inches; diameter, 9 inches.*

211—BRONZE SACRIFICIAL VESSEL: TING (*Chow Dynasty*)

With antique green patina and incrustations. Tripod supports and upturned looped handles. Melon-shaped; flattened cover with three rings; which latter serve as feet when the cover is removed and inverted. The decoration is of the *p'an k'uei*, or coiled pinniped pattern. Carved wood stand.

*Height, 9 inches; diameter, 10 inches.*

212—BRONZE VESSEL: TING (*Chow Dynasty*)

Tripod support. The body is richly ornamented with a conventional pattern. Through burial in damp earth, some of the metal has eroded and the decoration is almost lost to sight through the thick covering of malachite green patina and earthy substances. There are traces of an inscription on the inside of the bottom, but the thick covering makes it undecipherable.

*Height, 10 inches; diameter, 8½ inches.*

213—BRONZE WINE VESSEL: HU (*Han Dynasty*)

Reddish bronze with green patina and incrustations. Pear-shaped body with four flat encircling bands, and monster head and loose ring handles. Beneath the base in rilievo are cast four characters, *Jih Ju Pa Ch'ien*: "One day like eight thousand."

*Height, 14½ inches.*





214—BRONZE WINE VESSEL (*Chow Dynasty*)

Green and reddish brown patina. A fine example of dignified, attractive workmanship. The body is ribbed, and above and below are bands of t'ao t'ieh, or ogre pattern, in which are medallions with conventional designs. In center of the upper band on both sides of the vessel are animal-heads. The large handles have also a decoration of animal-heads, beneath which are conventional scrolls. The inscription is undecipherable. On carved wood stand.

*Height, 6¾ inches; diameter, 9 inches.*



215—BRONZE LAVER: Po (*Chow Dynasty*)

With green patina and incrustations. Two raised bands around the center are surmounted by a broad design of thunder pattern. A band around the base is divided into two sections by conventional animal-heads. The two handles, which spring from the rim, curve outward in graceful lines. On wooden stand.

*Height, 9½ inches; diameter, 12¼ inches.*



216—BRONZE LAVER: HSI (*Chow Dynasty*)

Green patina. Bands of conventional pattern surround the base of the body of this beautifully shaped vessel. Above the bands is a figure resembling a flying phoenix, on either side of which are decorations which suggest early forms of written characters. Two ring handles are attached to the side of the body and the rim spreads outward with a beautiful curve.

*Height, 11 inches; diameter, 15 inches.*

217—BRONZE VESSEL: SAN HSI TING (*Han Dynasty*)

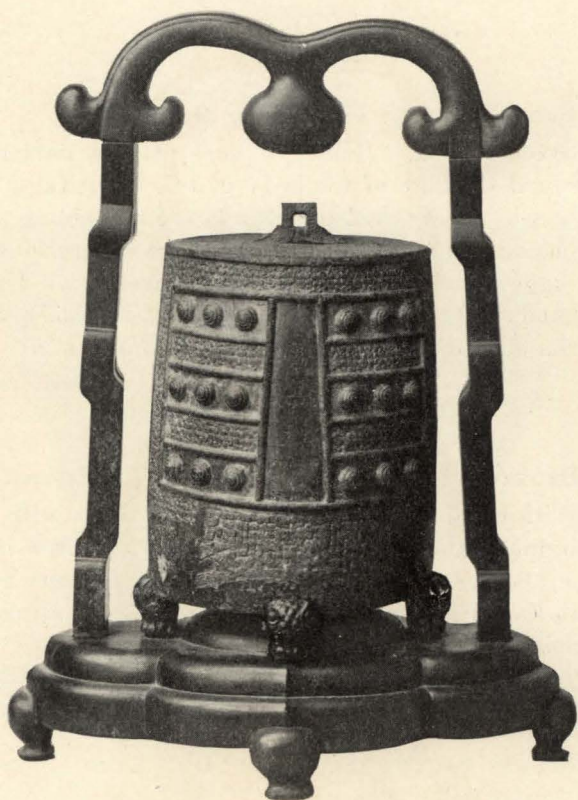
With bluish green patina. Globular body with tripod support and upturned handles. The cover is missing but has been replaced with a wooden one in order to show its original pattern of *san-hsi*, or three sacrificial animals.

*Height, 8 inches; diameter, 11½ inches.*

218—BRONZE SACRIFICIAL VESSEL: TZU TING (*Shang Dynasty*)

With green patina. Tripod support. The band around the top of the vessel has a pattern of cicadas on either side of a centerpiece, and the decoration on the body is leaf-shaped and very unusual. An inscription on the inside of the bottom was made in the casting. It is the character "tzu," meaning son, indicating that this vessel was presented by a son to his father. Referred to in the Hsi Ch'ing Ku Chien, "the Record of the Imperial Bronze Collection of the Manchu Dynasty."

*Height, 13½ inches; diameter, 11 inches.*



219—BRONZE BELL: TA'I MOU CHUNG (*Shang Dynasty*)

With antique green patina and incrustations. This bell is richly decorated. The protruding nipples determined the tone of the bell. Part of the double hydra decoration on the top is missing and has been supplied by carving in wood. An inscription on the face indicates that this bell was cast in the T'ai Mou period (B.C. 1637). Previous to the deciphering of this inscription, it had been supposed to belong to the Chow Dynasty. Supported by wooden stand. See "An Examination of Chinese Bronzes" in the Smithsonian Report for 1914, plate XI.

*Height, 10½ inches; diameter, 7½ inches.*





221—BRONZE WINE COOLER: HSIEN (*Han Dynasty*)

With green and red patina. The heads of animals of fierce mien surmount the three legs of the base, on which the body of this vessel rests. Two plain upright handles spring from the rim, beneath which is a band of cloud pattern, *yun wen*. In the bottom of the vessel is an adjustable screen, used for separating the ice or fire from wine cups which might be placed in this vessel for heating or cooling. See "An Examination of Chinese Bronzes" in the Smithsonian Report for 1914, plate X.

*Height, 18 inches; diameter, 11½ inches.*



223—BRONZE LAVER: HSI (*Han Dynasty*)

Green patina with malachite incrustations. With raised band about the center of the vessel interrupted by two grotesque bird heads in low relief. Inscription on the inside and wide mouth.

*Height, 8½ inches; diameter, 17½ inches.*



## PAINTING

Drawing and designs are earlier than the manufacture of the brush and of ink, but painting in the sense in which this word is now used dates from the introduction of these two media, about the beginning of the Christian Era. Since that time there has been a constant output of paintings, but existing specimens only carry us back to the seventh and eighth centuries, A.D., or even possibly in copies back to the fourth century. The most brilliant epoch of Chinese painting was the T'ang Dynasty (618-907 A. D.), and the most productive period that of the Northern (960-1127 A. D.) and Southern (1127-1280 A. D.) Sung. The short-lived Yüan Dynasty of the Mongols (1280-1368 A. D.) sought to revive the style of the T'ang artists, but the succeeding Ming Dynasty (1368-1644 A. D.) artists were content to copy after the style of the Sung Dynasty.

Landscape painting and figure painting are the earliest divisions. The luxury of the T'ang Dynasty brought about the painting of flowers, palace scenes, and birds. The rapid spread of Buddhism in this period also introduced the painting of religious subjects.

Silk fabrics carefully sized and thick paper were used for paintings, and these were favorable materials to be written upon and also for the impression of seals. On many pictures the subject and name of the artist are written, sometimes by the artist himself, and at other times by later admirers. The seals of collectors who owned pictures are also frequently impressed on the surface of paintings, and help in identifying the genuineness of specimens.

### 226—PLUCKING LOTUSES

Scroll on silk. In the style of Chao Ta-nien, about 1100 A.D. of the Sung Dynasty. Ming Dynasty reproduction. This is a striking treatment of a lotus garden. On one side is seen Yuan Ti Emperor of the Liang Dynasty, with his attendants, sitting in a pavilion looking out over a lotus pond. At the back of the series of pavilions are some splendid trees and rocks. The small punts in the water are moving hither and thither, while their fair occupants pluck beautiful lotuses. On the opposite side are horsemen passing along a road which skirts the edge of the pond. The artist was noted for his virile treatment of subjects, and this scroll is a good illustration of this quality.

*Height, 10½ inches; length, 4 feet 1 inch.*

to come to Court, and the arrival of this messenger in the mountain retreat is the subject of this picture. The messenger is clothed in a bright red garment and carries in his hand a jade tablet, *kung pi*, showing his Imperial authority. He finds the old men amusing themselves with music and conversation. They consented to go to Court, and on arrival were treated as honored guests. After a lengthy interview, the Emperor commended them to his son, the Heir Apparent, as faithful counselors upon whom he could rely after his death. The figure of the musician playing on the Ch'ing, a kind of harp, may be noted as showing fine drawing of drapery in nervous line and color wash.

*Height, 1 foot ½ inch; length, 3 feet 5 inches.*

#### 230—MAO TIEH

Scroll on silk. By Ma K'uei of the Sung Dynasty and older brother of Ma Yüan, about 1200 A.D. The two words "Mao Tieh" literally mean octogenarian; but words of similar sound mean cats and butterflies. This method of using phonetic tropes is very common in the Chinese language, and was intended in this instance to add dignity to the work of the artist. The charm of this picture is in the mellow color and the intimate treatment of flowering plant life. The masterly arrangement of the numerous groups of entirely different subjects on undulating ground which form a relief to the main subject, cats and butterflies, is manifest as the picture is unrolled in segments. The Chinese kittens form a playful study; the foreshortening of the face of the cats looking upwards is apparently wrong, but it appears to be the practice of all Chinese artists to draw only from the frontal point of view. The rose-bushes and the groups of violets are most refreshing.

*Height, 1 foot; length, 9 feet 2 inches.*



236—PUMPING WATER

Fan-shaped. Two farmers are busily working on the revolving axis of a chain pump under the shade of an overhanging tree. The water is being pumped on the fields from an irrigation canal, along the side of which is a path with a woman approaching. In the distance is a mist-covered hill. Teakwood frame.

*Height,  $7\frac{1}{2}$  inches; width,  $10\frac{1}{4}$  inches.*

237—BIRDS AND FLOWERS (*Yuan Dynasty*)

A bird has just alighted on the branch of a flowering shrub, and has not come to an upright position. The name of the artist is not known. Teakwood frame.

*Height,  $9\frac{1}{2}$  inches; width,  $11\frac{1}{2}$  inches.*

238—BIRDS AND FLOWERS (*Ch'ing Dynasty*)

Nineteenth century. A pretty sketch in the style of Wang Yuan. Teakwood frame.

*Height, 11 inches; width, 11 inches.*

239—A THRUSH (*Yuan Dynasty*)

By Chang Shou-chung. This picture is signed by the artist and dated the seventh month of the third year of the reign of the Emperor Chi Chen (A.D. 1343). A thrush stands on the branch of a mountain camellia. The writing on the upper right-hand corner is a poem describing the beauty of birds among flowers. The artist is a well-known painter of flower scenes and bird life. Teakwood frame.

*Height,  $11\frac{1}{2}$  inches; width, 14 inches.*

240—LANDSCAPE

An artist's sketch in the style of the noted landscapist, Fan K'uan, an example of whose work may be seen in the Metropolitan Museum. The name of Fan K'uan has been written on the picture to indicate that it is in his style. Three seals show that it was formerly owned by the Ku and Wang families. Teakwood frame.

*Height, 1 foot 1½ inches; width, 1 foot.*

241—LANDSCAPE

In the style of the priest, Hui Tsung. This artist's sketch is designed to exhibit the style of Hui Tsung, and the name of this distinguished artist is given on the picture to show that it is in his style. It was formerly owned by the Ku family. Teakwood frame.

*Height, 1 foot 1½ inches; width, 1 foot.*

242—A BUDDHIST SAINT (*Sung Dynasty*)

By Li Fan, twelfth century. This painting of a Lohan by Li Fan, a noted painter of the Sung Dynasty, combines great strength of line with delicate coloring. Teakwood frame.

*Height, 1 foot 9 inches; width, 1 foot.*

243—FIVE WORTHIES (*Sung Dynasty*)

On silk. An interesting group of five eminent men, four of whom have typical Chinese faces, while the fifth, the upper figure in the middle of the picture, has a Tartar type of countenance. This would suggest that the time of the picture was the latter part of the Sung Dynasty, when the Tartars founded the foreign dynasty of Chin in the northern part of China. The dignity of posture lends strength to the lines of their flowing garments. Teakwood frame.

*Height, 1 foot 7 inches; width, 1 foot 1 inch.*



244—WINTER TREES

By an artist of the Ming Dynasty. A farm-house in the midst of barren trees at the foot of hills has a narrow road passing in front of the entrance. Along the road passes a mounted traveler attended by a donkey driver. The picture is very dark, and suggests the dull days of winter. Teakwood frame.

*Height, 1 foot 9 inches; width, 1 foot 4½ inches.*

245—DEMON (*Sung Dynasty*)

By Ssu Ma K'uei. The mythological ogre who causes nightmare was called Chin P'an (Khumbhanda). He is represented in this picture as offering a sacrifice of dew. The four characters on the upper right-hand corner are Chin P'an Hsien Lu, and they are written in the seal characters. Teakwood frame.

*Height, 2 feet; width, 1 foot 7 inches.*

246—DEMON (*Sung Dynasty*)

By Ssu Ma K'uei. The four characters on the upper right-hand corner are Chia Kuan Chin Chio, and mean "The capping of a young nobleman." The artist was a famous painter of mythological characters and Buddhistic saints.

*Height, 2 feet; width, 1 foot 7 inches.*

247—THE OLD MAN OF THE SOUTHERN POLE

By Ling Mei of the Ching Dynasty, early eighteenth century. The Old Man of the Southern Pole-nan-chi-lao-jen, is symbolic of longevity. Accompanied by a friend and servant, he is sending up an offering of flowery incense to the gods. From a projecting rock juts out a pine tree, from the roots of which flowers are growing. The elation of the Old Man is seen on his countenance. It is an excellent example of modern Chinese painting.

*Height, 3 feet 4 inches; width, 1 foot 10 inches.*



No. 249



248—A FALCON

By an artist of the Ming Dynasty. This picture on thick paper represents a falcon standing on the branch of a pine tree with head turned to watch its prey. The clusters of pine branches at the top and the lower left-hand corner, together with the portion of the trunk of the tree, form a beautiful background. The picture is drawn with black Chinese writing ink. There are no seals nor signature.

*Height, 2 foot 11½ inches; width, 2 feet 1 inch.*

249—A LANDSCAPE

By Shen Mou of the Yuan Dynasty, thirteenth century. The artist was a well-known artist of the Yuan Dynasty, specimens of whose work are rare. He has signed this picture on the lower left-hand corner with the four Chinese characters Wu T'ang Shen Mou, i.e., "Shen Mou of the district of Wu T'ang." This was the birthplace of the artist, and it is a scene from this part of China which is depicted in the picture. Tall rocky cliffs, from which grow pine trees, are the home of a pretty cluster of pavilions where friends are gathering to find a cool place on a hot summer's day. Teakwood frame.

*Height, 3 feet 8 inches; width, 2 feet.*

*(Illustrated)*

250—AUTUMN HILLS

In the style of Ma Yuan and Hsia Kuei by an artist of the Ming Dynasty, sixteenth century. A beautiful, delicate interpretation of the changing colors of the trees in the early autumn. The bold rocky cliffs, on the borders of a lake on which a sailing boat is leaving the low-lying shore with the distant hills fading away into the shadows, present a charming landscape. The name of the artist is not known, but the style is that of the Ming Dynasty artists, who were fond of repainting the scenes made famous by the earlier artists of the Sung Dynasty.

*Height, 5 feet 2½ inches; width, 1 foot 9 inches.*



No. 251



251—WINTER TRAVELERS

Painting on silk by Ma Ho-chi, A.D. 1150, Sung Dynasty. The signature of the artist is on the left-hand edge of the picture. The artist was a native of Hangchow, and in the painting of figures imitated the style of Wu Tao-tzu. He flourished during the reigns of the first two Emperors of the Southern Sung Dynasty (1127-1174), from whom he received many marks of Imperial favor. An old man, seated on a donkey and attended by his servant, is traveling along a wind-swept road in winter. By the side of the road lies a fallen tree. Through the trees is seen the top of a roof under which the travelers hope to find shelter. Teakwood frame.

*Height, 3 feet 9 inches; width, 1 foot 9½ inches.*

*(Illustrated)*

252—NINE EGRETS (*Five Dynasties*)

Painting on silk. The harmony of the coloring of the white birds and flowers with the soft green of the leaves is delightful. The positions of the egrets—flying, standing and at rest—are full of life. Harmony as of a rhythmic cadence is combined with the energy of life. The name of the artist is not known, but the coloring and silk, together with the design, point to the period of the Five Dynasties. Teakwood frame.

*Height, 5 feet 3 inches; width, 3 feet 1½ inches.*

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